

EDITORIAL

In art history and the museum profession, the term *provenance* is used to record changes in ownership and location of movable cultural property. The term *complete provenance* refers to an accurate list of ownership and/or location of an artwork from the present time to the time and place of its creation, thereby determining the original origin of the work.¹ Establishing the provenance of a work of art and its original origin is, in ideal and very rare cases, directly linked: the original origin of a work can sometimes be determined independently of its provenance, which often remains incomplete. Likewise, even a very exhaustive provenance may not always be sufficient for unequivocally determining its original origin.

Interest in the origin of an individual artwork is a phenomenon that can be traced back to the Renaissance, initially reflecting the need to document the authenticity of the artwork. With the professionalization of art history in the second half of the 19th century, the provenance of artworks became part of the scholarly apparatus of the newly established academic discipline. However, the core of art history's development was built around, in addition to the *connoisseur* method, stylistic and iconographic analysis. Although establishing provenance is an integral part of any art-historical study, it was not considered a subject worthy of independent research. The study of provenance of individual works was left to art market experts and advisors, collectors, and curators who play an active role in the transfer of artworks between owners. For them, provenance

is often nothing more than determining a list of owners, much like museum professionals who are tasked with fulfilling the museum's obligation to revise recent history and investigate acquisitions from the Nazi period.² Thus, the established provenance can contribute to fundamental art-historical knowledge about a work of art, but the concept of provenance as an element contributing to the identity of the artwork remains neglected.

In the academic field of art history, the significant consequences of changes in ownership, whether material or metaphorical, are still rarely considered. Only recently has the traditional paradigm of art, which is based on the moment of creation of an object, shifted to instead consider the "long duration" of ownership, thereby introducing provenance research as an alternative narrative in art history. Expanding the scope of inquiry beyond the narrow definition of establishing ownership changes, ideas and narratives about the origin/source and itineraries of objects are explored. The historical use of provenance information is examined, and attention is drawn to the transformative power of ownership. The full subject of study becomes the ways in which the narrative of provenance is manifested, pointing to adjustments in the form and meaning of an artwork in the process of changing contexts of display and preservation. It also reveals not only taste, but viewpoints, events, political and social relationships that would otherwise remain unnoticed.³

In the last few decades, considerable attention in Croatian art history has been given to the research of patronage⁴, as well as the history of collecting⁵ and museum collections,⁶ especially within the theoret-

ical framework of historical museology.⁷ These studies, in one part, also include the research of the provenance of artworks and their musealization.⁸

Special attention has been given to the research of the earlier provenance of artworks, even before their entry into museum collections, particularly to the artworks from the collection of Bishop Josip Juraj Strossmayer, which has recently been interpreted and contextualized in relation to the circumstances of its formation in the European art markets during the second half of the 19th century.⁹ Through the study of the provenance of individual works, which had often circulated on the market for several decades or even centuries before being acquired for the Strossmayer collection, their diverse individual fates have been revealed. Establishing the circumstances of acquiring artworks and their provenance, as well as grouping works not only by periods, styles, and artists or patrons but also in the context of a series of later owners, sellers, buyers, and intermediaries, has led to the discovery of often concealed and intertwined relationships between individual protagonists, the circumstances in which they operated, and the artworks they acquired within the complex and dynamic events on the art market. The specific set of research issues identified during the study of the formation process of the Strossmayer collection has highlighted the need for systematic research and integrated reflection on the provenance of those artworks that entered the Strossmayer Gallery of Old Masters collection during the 20th century.¹⁰

The pivotal moments of 20th-century European history, typically charged with conflicting political dynamics, directly caused changes in the ownership of art-

works before and during World War II. In our region, these events also determined the post-war processes of musealization of artworks from former private ownership. This is a particular phenomenon for which, predictably, there was no place in the general overviews of the history of Yugoslavia in the 20th century, nor in the social situation and position of Croatia within that newly formed state.¹¹

A special part in historical research has been dedicated to the fate of Jews in Croatia.¹² The persecution of Jews carried out by the Ustasha regime during the Independent State of Croatia included the systematic confiscation of their entire property,¹³ alongside the enactment of special legal regulations that applied to movable cultural heritage.¹⁴ In the post-war period, when the new communist/socialist government, having overthrown the Ustasha regime through the national liberation struggle, repeated patterns of disempowerment in its confrontation with political opponents, the process of property confiscation was systematized through various measures, confiscation, sequestration, expropriation, and/or nationalization.¹⁵ A series of legal provisions and regulations related to ownership relations are introduced.¹⁶ The redistribution of cultural assets previously owned by Jews, which followed the confiscations and seizures during World War II, as well as the mechanisms of disempowerment of private property in socialist Yugoslavia after 1945, have only recently become the subject of art history research.¹⁷ Until recently, the later fates of private collections formed in interwar Zagreb were completely neglected.¹⁸

The *Provenance Research Training Program workshop*¹⁹ held in 2013 in Zagreb,

organized by the European Shoah Legacy Institute in collaboration with the Croatian State Archives and the Museum Documentation Centre (MDC), did not leave a significant impact on Croatian museum practices. The complex phenomenon of the transfer of ownership began to be specifically examined through the tracking of concrete transfers of certain objects in the Alpe-Adria region and the study of administrative practices applied in managing transferred heritage in different countries only with the initiation of the international project *TransCultAA* which ran from 2016 to 2019 at the Strossmayer Gallery. *Transfer of Cultural Objects in the Alpe-Adria Region in the 20th Century (TransCultAA)*²⁰ was a collaborative research project involving four research teams from four countries (Germany, Italy, Slovenia, Croatia, with associated partners from Austria), funded by the European Union's *Horizon 2020* program for research and innovation, under the HERA Joint Research Programme (*Humanities in the European Research Area Joint Research Programme*), as part of its third joint research programme *Uses of the Past* (2016–2019). Over the course of the three-year project, a range of research and presentation activities were conducted, with the multinational team of researchers analysing the “uses of the past” in the context of cultural heritage in the Alpe-Adria region, particularly concerning conflict situations regarding ownership.

Despite the distinctly regional focus, the research conducted through the *TransCultAA* project was based on the study of tangible material consequences of processes such as transfer, relocation, displacement, confiscation, seizure, and theft of cultural goods, which significantly

shaped the overall European history of relations to cultural heritage. A special focus of the research carried out by the Croatian research team from the Strossmayer Gallery (Ljerka Dulibić, PhD, Iva Pasini Tržec, PhD, Ivan Ferenčak, PhD and Bartol Fabijanić) was placed on the redistribution of cultural assets previously owned by Jews, which followed the confiscations during World War II, the mechanisms of disempowerment of private property in socialist Yugoslavia after 1945, and specific cases of the transfer of artworks and their musealization.²¹ Participation in the *TransCultAA* project was exceptionally important, particularly given the fact that there is no organized institutional support for provenance research in Croatia, and the general awareness of the need to determine the previous owners of art objects is not sufficiently developed, even within the community of museum professionals despite the fact that the Republic of Croatia is a signatory to key international documents calling for the intensification of systematic research into the origins of artworks. The *Washington Declaration*, signed by 44 countries in 1998, established international principles for the identification and return of artworks looted during Nazi regimes. These protocols are an integral part of the declaration, along with the statements from the delegations of the signatory countries. In Croatia's statement, key archival sources were identified that precisely document the processes of disempowerment of artworks during the Independent State of Croatia and in the post-war period in socialist Yugoslavia.²² These are several archival fonds from the Collections of Older Material of the Central Documentation in the Field of Cultural Heritage

within the Ministry of Culture and Media of the Republic of Croatia, which include archival and documentary records from state bodies, institutions, and other organizations relevant to the protection of cultural heritage, as well as archival collections from post-war commissions that operated within the former National Institute for the Protection of Cultural Monuments (1945–1946), and later the Conservation Institute of Croatia (1946–1967). In addition to the signed general agreement with the principles declared at the Washington Conference, the Croatian statement explicitly announced the opening of these archival collections for research. However, these archival documents remained inaccessible for research and almost completely unprocessed for more than two decades.

One of the most important direct results of the persistent efforts of the research team from the Strossmayer Gallery in the *TransCultAA* project was the invitation from the Ministry of Culture and Media of the Republic of Croatia to collaborate in reviewing and processing this material. The importance of correctly, responsibly, and scientifically conducting research on this still sensitive topic was recognized, along with the appropriateness of the chosen methods for disseminating data. Under the leadership of Minister Nina Obuljen Koržinek, PhD, the Ministry publicly supported the *TransCultAA* project and opened its closed archival fonds. This laid the foundations for all further research into the provenance of artworks in Croatia.

As part of the recent national research project *Provenance Research on Artwork in Zagreb Collections (ZagArtColl_ProResearch)*, funded by the Croatian Science

Foundation, which has been implemented at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts from 2021 to 2024, further systematic processing of previously inaccessible archival material has taken place. This material served as a solid foundation for identifying individual artworks or entire collections in Zagreb and tracing their fate through changes in geopolitical circumstances.²³

Despite the challenging circumstances of the pandemic and the Zagreb earthquakes, research from the first phase of the *ZagArtColl* project was accompanied by a series of data dissemination activities aimed at making the research process as transparent as possible, thereby sensitizing colleagues in archival, museum, and other heritage and research institutions to this type of research. This not only addressed the risk of inaccessibility of materials but also made a significant contribution to overcoming traditional institutional barriers. Great attention was also given to finding appropriate interpretative and presentation models through which the research results were communicated to the wider community.

At the end of 2022, the Ministry of Culture and Media of the Republic of Croatia, in collaboration with the Museum Documentation Centre, launched the *Pilot Project to Determine the Provenance of Museum Objects Confiscated During and After WWII*, as “a major and important first step in correcting injustices committed more than seven decades ago,” which, as Minister of Culture and Media Nina Obuljen Koržinek pointed out, had been denied for years.²⁴ The immediate goal of the project was to collect existing records and sources about objects that were stored

or distributed in museums during and after World War II based on laws enforced by the Independent State of Croatia, and later based on decisions by the Commission for Gathering and Protection of Cultural Monuments and Antiquities (KOMZA), or other methods indicating that these were illegally seized or confiscated properties of Jews and citizens of other nationalities during the Ustasha regime and the post-war period. The long-term objectives of the project include the development of a strategy and methodology for the provenance research of artworks in Croatian museums, improving the profession and professional training, and enhancing the legal framework for dealing with illegally seized artworks.

In this project, the Museum Documentation Centre continued its collaboration with Ljerka Dulibić and Antonija Mlikota, PhD, with whom the first provenance research workshops for museum professionals were launched in 2018 within the framework of the Croatian Museum System.²⁵ Through the study of the Commission's archives for the needs of the *Pilot Project*, nine museums were selected that are most frequently mentioned in relation to the activities of relocating (or transfer) and storing materials during and after the war: the Museum of Arts and Crafts, the Archaeological Museum in Zagreb, the Ethnographic Museum from Zagreb, the Croatian History Museum, the National Museum of Modern Art, the Strossmayer Gallery of Old Masters, the Zagreb City Museum, the Museum of Slavonia and the Maritime and History Museum of the Croatian Littoral Rijeka.

Since in most of our museums, systematic research of provenance, i.e., the ownership origin of museum objects, not only

those that have been or are suspected to have been seized from Jewish owners, was either not conducted or was done to an insufficient extent, the starting point for determining the methodology was inevitably relatively broad. Initially, it was necessary to familiarize curators and documentarists with the basic principles, the development of methodology, and the research tools for provenance research of museum objects. Researchers were provided with a list of both foreign and domestic literature, several case studies of similar research efforts in the context of Croatian museum collections that yielded significant results were presented, and the procedures and methods applied in those studies were analysed.

Given that after World War II, the property seized by the Ustasha regime was taken over by the new government, which, in turn, confiscated and collected property from other groups and individuals, it was clear from the very beginning of the work that it would be methodologically impossible to study only Jewish property in isolation. Therefore, we decided to include all items that entered museum collections from 1939/1941 to 1958 and to analyse the methods of their acquisition concurrently. We covered all the previously (mostly) private movable property that was musealized during this period in order to identify and analyse the ways in which it entered museum collections.

This part of the research primarily relied on the study of museum documentation, most often uncovering the contents of the Commission for Gathering and Protection of Cultural Monuments and Antiquities's documentation and other related or complementary archival fonds, which, through regular exchange of experiences with

other participants in the *Pilot Project*, produced a stimulating synergistic effect. The results of the first year of research were presented at the conference on April 23, 2024, co-organized by the Museum Documentation Centre and the Croatian Science Foundation's project *Provenance Research on Artwork in Zagreb Collections*, and their content has been included in this issue of the journal *Muzeologija (Museology)*.

Given that access to archival sources and records is crucial in the process of researching the provenance of museum objects seized during and after World War II, and considering that the documentation and archival materials held by the Ministry of Culture and Media of the Republic of Croatia are insufficiently known, researched, presented, and published, **Anuška Deranja Crnokić**, MA, director of the Directorate for Archives, Libraries, and Museums at the Ministry of Culture and Media, in the paper *Documentation Collections of the Ministry of Culture and Media as an Important Source of Data in Determining the Provenance of Museum Objects*, presented the content of the materials held by the Ministry and managed by it, as part of which serves as an important source of data for establishing the provenance of museum items, or rather, the documentation that was created through the activities of the conservation service in Croatia over more than a century. The paper covered the contents of four main documentation units: Central Documentation in the Field of Cultural Heritage, Collection of Photographic Documentation, Collection of Microfilm Documentation, and Special Library of Cultural Heritage of the Ministry of Culture and Media. Additionally, the methods of processing,

systematizing, and making these materials available to users were discussed.

In the text *Confiscated/Returned/Donated – the Importance of Museum Documentation*, **Dajana Batinić**, head of the Documentation Department at the Zagreb City Museum, presented the results of the research on the archival materials of the museum from 1941 to 1951, with a focus on documenting acquisitions and the manner in which items entered the museum's collection. This category had already existed in the first inventory book of the museum, drawn up in 1907 by the founder of the institution, Emilij Laszowski.

The analysis of the terminology used for the acquisition of museum items revealed that, throughout history, various terms had been used, some of which were associated with ethically unquestionable methods of acquisition, while others referred to unethical acquisitions. During the *Pilot Project*, 49 items were identified, with the source of acquisition being the Commission for Gathering and Protection of Cultural Monuments and Antiquities, for which, as concluded by Batinić, further research into the records held in the Croatian State Archives and the items themselves should be conducted.

Aleksandra Vlatković, MA, senior curator documentalist at the Ethnographic Museum in Zagreb, reached similar findings through her research – that the data about the methods of acquisition and the manner in which they were recorded in inventory books were not consistently maintained. In her paper *Standardisation of Data on the Acquisition of Museum Objects as Part of the Process of Determining the Provenance of Museum Objects – an Example from the Ethnographic Museum*, she demonstrated that, following the

research and analysis of terminology and verification of other available sources, the initial result of identified items entering the museum during the researched period was increased from 24 to 264 records.

During the work on the *Pilot Project* and based on the research results, the archival materials of the Ethnographic Museum from the processed period were consolidated, organized, and partially determined. This also stimulated “thinking about a methodology that could standardise the method of entry of certain groups of data at the Museum level and organise terms that primarily relate to the method, source and date of acquisition, document number and previous designation, but also to information about the previous owner.”

Jelena Balog Vojak, museum advisor documentalist, and curator **Ivan Kokeza**, PhD from the Croatian History Museum determined through the analysis of documentation during the first phase of the *Pilot Project* that the Croatian History Museum holds 516 items acquired through the Commission for Gathering and Protection of Cultural Monuments and Antiquities. Out of these, 230 are in the Collection of Objects from Everyday Life and 224 in the Collection of Paintings, Graphics and Sculptures. Since the material that arrived at this museum through the Commission largely came from the castles of noble families, the paper *KOMZA Object 153/45 – Case Study* selected items from Trakošćan Castle to demonstrate the importance of “preserved museum documentation, and especially of longitudinal scientific research carried out within the framework of curatorial work.” The Museum of Slavonia also became, after World War II, a “storage for numerous artistic, as well as cultural-historical

items taken from Slavonian castles and Osijek bourgeois apartments.” In the paper *The Commission for Gathering and Protection of Cultural Monuments and Antiquities in Osijek – Yesterday, Today, Tomorrow*, senior curator **Andreja Šimičić**, head of the Applied Arts Department, and documentalist **Domagoj Tominac**, head of the Documentation and Information Department at the Museum of Slavonia, conducted a detailed study of the activities of the Osijek branch of the Commission after the war, its establishment and closure, methods of operation, the people involved in its work, the challenges they faced, and the locations from which museum items were acquired. Encouraged by their participation in the *Pilot Project*, the colleagues digitalized the museum’s documentation from 1933 to 1959, which includes over 21,000 files and 382 Commission documents, making it accessible to museum professionals and other researchers.

Ana Solter, PhD, head of the Documentation Department at the Archaeological Museum in Zagreb, explored the topic outlined in her paper *The Museum in the Service of the Regime: The Archaeological Museum in Zagreb and the Second World War* through an in-depth study of museum documentation and archival materials. By analysing the sources, she demonstrated how, during the existence of the Independent State of Croatia, the Museum became “instrument in the implementation of an ideologically motivated policy towards cultural heritage.” The new laws of that state, enacted to protect archaeological and cultural heritage, were used to systematically seize property, particularly from Jewish and Serbian owners. “Under the guise of

preserving national heritage, raids and inventories of private collections were carried out, and numerous objects were forcibly transferred to state museums,” making the Archaeological Museum “a warehouse for objects confiscated from private collections.” Museum staff, under government pressure, actively participated in these processes “from inventorying objects to their transfer to the Museum.” The study examined the methods and sources through which materials, mostly taken from Jewish and Serbian families, reached the museum, including state institutions, religious communities, individuals, and even materials from the Ustasha concentration camp in Požega.

Arijana Koprčina, PhD, senior curator and head of the Metal Collection at the Museum of Arts and Crafts, in her paper *The Museum of Arts and Crafts in the Independent State of Croatia – A Contribution to Knowing the History of the Museum*, explored the museum’s activities, focusing on three specific themes: the inventory of artworks and valuables, diplomatic gifts removed from the museum collection, and the fate of librarian Zdenko Vojnović.

By thoroughly investigating the participation of museum professionals in the inventory of artworks, archives, and libraries in private possession, as well as materials from Orthodox churches and monasteries, which were under the jurisdiction of the Museum of Arts and Crafts during the war, she uncovered an unknown aspect of the museum’s involvement – museum staff’s participation in certain commissions for cataloguing gold and valuables seized from Jews, Serbs, and others, under the authority of the police and the Croatian State Bank.

Antonija Dejanović, senior curator documentalist and head of the Documentation Service at the Museum of Arts and Crafts, selected the topic *The Museum of Arts and Crafts and its Employees in the Post-War Period: Between Politics, Professional Ethics and Art*. In her paper, she outlined the “political and legal framework of the period,” the establishment of the Commission for Gathering and Protection of Cultural Monuments and Antiquities, chaired by Vladimir Tkalčić, who was also the director of the Museum of Arts and Crafts in Zagreb. The Commission and the National Collection Centre were officially located within the Museum, and museum staff were members of the Commission.

Ante Grubišić, museum advisor and head of the Department of History at the Museum of Slavonia, in the framework of the *Pilot Project*, investigated the records related to the establishment, activities, and closure of the Heimatmuseum in Osijek, a German local museum and a controversial institution that, during World War II, transformed from a legitimate expression of the desire to preserve national identity and cultural heritage into a promoter of National Socialist doctrine and the plundering of artworks. The museum was housed in the home of a displaced Jew, and the artworks it collected were seized from private residences. By the end of the war, “all items from the museum and archaeological findings from excavations in Sarvaš” were transported toward Germany, ending up in the Lämberg Castle in Czechoslovakia, and returning to Osijek in 1948. The research revealed that the museum had not maintained any museum records during its existence, making the identification of objects difficult.

Iva Validžija, senior curator at the Museum Documentation Centre, during the digitalization of the MDC Archives, discovered previously unexplored correspondence between the founders of the MDC, Antun Bauer and Hinko Lederer. This discovery led her to further investigate the fate and transfer of private collections from Jewish families during World War II. Based on research from the MDC Archive, the Commission, and additional documentation from other archives and museums, her paper *Following the Trails of Artwork Transfers during and after World War II* provides a detailed account of the transfer history of paintings by Palma il Vecchio, Vlaho Bukovac, and Bora Baruh.

Although most of the researchers gathered for the *Pilot Project* initially focused on investigating documentation, archival materials, legal solutions, and the ways in which plundered objects were transferred to museums, the research of **Ivan Ferenčak**, PhD, from the Strossmayer Gallery of Old Masters was dedicated to specific museum objects. In his paper titled *The Artistic Inventory of the Academy's Palace – Status of Provenance Research of Items Received from the Commission for Gathering and Protection of Cultural Monuments and Antiquities*, Ferenčak examined the collection Artistic Inventory of the Academy's Palace, which was only registered as a museum collection in 2012. As the collection was primarily used to furnish the Academy's spaces, its museum records were not created during the initial period. Preliminary research of the archival material showed that a significant number of items in the collection – especially pieces of furniture – were transferred to the Academy in the late 1940s by the Commission.

Further research revealed that dozens of individual items originated from around ten bourgeois interiors in Zagreb and several castles in northwestern Croatia. The analysis of archival materials, conducted alongside the cataloguing and interpretation of markings on the items, led to new findings regarding the provenance of many items in the collection. This confirmed the need for a comprehensive approach, as the Commission's records, "although of primary importance as sources, are not always sufficient for determining previous ownership." A similar conclusion emerged from the initial research into the provenance of the collection at the Maritime and History Museum of the Croatian Littoral in Rijeka, a museum with a complicated history stemming from mergers and separations, during which items, staff, and records moved between institutions. In the paper *The Role of the Maritime and History Museum of the Croatian Littoral in Collecting and Preserving of Objects Confiscated after World War II*, **Luka Strašek**, curator documentalist at the museum, through research into the Commission's archive, the acquisition sources on inventory cards, and direct examination of objects stored in the museum storage, identified items from the Fröhlich family of Zagreb, several items from the Hütterott family's estate on St. Andrew Island near Rovinj, and some items from the Müller family of Sušak. Since the records of the Modern Gallery, now the National Museum of Modern Art, "have never been fully examined or systematically organized," museum advisor **Lada Bošnjak Velagić**, head of the Collection of 20th-Century Painting from 1918 to 1945, addressed the return of paintings by Maurice de Vlaminck and André Derain to the heirs of Dane

Reichsmann as a case study of storage, as well as the recent restitution of artworks – processes that represent “a civilizational, ethical, and professional obligation for heritage institutions and all other relevant authorities.”

The results of research conducted within the framework of the *Pilot Project*, published in this issue of *Muzeologija*, differ from museum to museum. Museums that had been researching provenance before the *Pilot Project* began can almost completely distinguish the entry method of each individual item into their collections; some museums have not clarified the circumstances of the entry for all items, but for those where provenance was researched, they have already published scientific works. Some museums involved in the *Pilot Project* have determined the approximate number of items that entered their collections during the researched period, as well as a portion for which no records about the entry was found, while other museums began addressing the issue only recently. The condition of records within the museums, as shown by the first year of the *Pilot Project*, also varies from institution to institution, ranging from nonexistence and complete disorganization to fully organized and digitalized archival and documentary materials.

The Pilot Project to Determine the Provenance of Museum Objects Confiscated During and After WWII points to the fact that the importance of researching the provenance of artworks in Croatian collections is not limited only to the sheer number of new findings that arise from the comparative analysis of archival documents and artworks. The collective valuable impact on the better understanding of the role of transferred cultural heritage in

societal processes marked by (un)resolved historical conflicts is a new starting point for the development of provenance research in Croatian collections, primarily public but also private collections. This lays the foundation for the full establishment of responsible, continuous, and reliable engagement with this unexplored and still “sensitive” topic in Croatian heritage institutions.

Ljerka Dulibić, PhD and Maja Kocjan

NOTES

¹ Ljerka Dulibić, “Istraživanje podrijetla slika u Strossmayerovoj galeriji u Zagrebu – odabrani primjeri iz zbirke talijanskoga slikarstva,” *Peristil* 48 (2005): 53, <https://hrcak.srce.hr/file/218903> (accessed November 12, 2024).

² James D. Bindenagel, ed., *Washington Conference on Holocaust-Era Assets: November 30-December 3, 1998: Proceedings* (Washington, DC: United States Department of State, 1999), <https://archive.org/details/WashingtonConferenceOnHolocaustEraAssets/page/n4> (accessed November 12, 2024).

³ Gail Feigenbaum and Inge Reist, eds., *Provenance: An Alternate History of Art* (Los Angeles: Getty Publications, 2012).

⁴ Jasenka Gudelj, ed., *Umjetnost i naručitelji: Zbornik XI. dana Cvita Fiskovića* (Zagreb: Institut za povijest umjetnosti i Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2010).

⁵ Žarka Vujić, *Izvori muzeja u Hrvatskoj* (Zagreb: Art magazin Kontura, Hrvatsko muzejsko društvo and Hrvatski nacionalni komitet ICOM, 2007).

⁶ Ana Solter, *Arheološki muzej u Zagrebu – život od 19. do 21. stoljeća* (Zagreb: Arheološki muzej u Zagrebu, 2016).

⁷ Žarka Vujić, “Povjesna muzeologija na početku 21. stoljeća: besplodno okretanje prošlosti ili suvremeno poimanje discipline,” in: *Modeli znanja i obrada prirodnog jezika*, ed. Miroslav Tuđman

(Zagreb: Zavod za informacijske studije Odsjeka za informacijske i komunikacijske znanosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2003), 145–165.

⁸ Jasmina Najcer Sabljak and Silvija Lučevnjak, “Pitanje transfera i provenijencije umjetnina na primjeru zbirki obitelji Eltz i Odescalchi,” *Zbornik Matice srpske za likovne umetnosti* 47 (2019): 121–132; Jasmina Najcer Sabljak, “Danica Pinterović i muzealizacija zbirki slavonskog plemstva,” *Osječki zbornik* 34 (2018): 99–107, <https://hrcak.srce.hr/file/317804> (accessed November 12, 2024); Jasmina Najcer Sabljak, *Likovna baština kneževa Odescalchi: od Lombardije i Rima do Iloka* (Osijek: Muzej likovnih umjetnosti, Društvo povjesničara umjetnosti Hrvatske and Muzej grada Iloka, 2015); Jasmina Najcer Sabljak and Silvija Lučevnjak, *Likovna baština obitelji Pejačević* (Osijek: Muzej likovnih umjetnosti, 2013).

⁹ Ljerka Dulibić and Iva Pasini Tržec, *Strossmayerova zbirka starih majstora* (Zagreb: Hrvatska akademija znanosti i umjetnosti, 2018).

¹⁰ Iva Pasini Tržec and Ljerka Dulibić, “O provenijenciji nekoliko slika pristiglih u Strossmayerovu galeriju odlukama državnih tijela FNRJ od 1948. do 1958. godine,” *Radovi Instituta za povijest umjetnosti* 41 (2017): 185–197, <https://hrcak.srce.hr/file/286102> (accessed November 12, 2024); Ivan Ferenčak, “Slike iz donacije Ante Topića Mimare Strossmayerovo galériji starih majstora u aukcijskim katalozima kuće Lempertz iz Kölna (1933.–1943.),” *Peristil* 61 (2018): 175–194, <https://hrcak.srce.hr/file/320580> (accessed November 12, 2024); Ljerka Dulibić and Iva Pasini Tržec, eds., *Odabrana djela iz donacije Ante Topića Mimare Strossmayerovo galériji starih majstora HAZU* (Zagreb: Muzej Mimara, 2018).

¹¹ Cf. Zdenko Radelić, *Hrvatska u Jugoslaviji: 1945. – 1991.: od zajedništva do razlaza* (Zagreb: Školska knjiga, 2006); Ivo Goldstein, *Hrvatska povijest* (Zagreb: Novi Liber, 2003); Dušan Bilandžić, *Hrvatska moderna povijest* (Zagreb: Golden marketing, 1999).

¹² Naida-Michal Brandl, “Jews between two totalitarian systems: property legislation,” *Review of Croatian History* 12 (2016): 103–127, <https://hrcak.srce.hr/file/253493> (accessed November 12, 2024).

¹³ Ivo Goldstein, *Holokaust u Zagrebu* (Zagreb: Znanje, 2001); Naida-Michal Brandl, “Židovska topografija Zagreba kojeg više nema,” *Historijski zbornik* 69 (2016): 91–103, <https://hrcak.srce.hr/file/260416> (accessed November 12, 2024); Naida-Michal Brandl, *Oduzimanje židovske imovine u Hrvatskoj: Zagreb kao studija slučaja* (Zagreb: Leykam international, 2022).

¹⁴ Martina Juranić Tonejc, “Zakonska regulativa u zaštiti pokretne baštine u doba Nezavisne države Hrvatske,” *Godišnjak zaštite spomenika kulture Hrvatske* 33/34 (2009/2010): 15–22, <https://hrcak.srce.hr/file/136223> (accessed November 12, 2024).

¹⁵ Tomislav Anić, “Normativni okvir podržavljenja imovine u Hrvatskoj/Jugoslaviji 1944.–1946.,” *Časopis za suvremenu povijest* 39, no. 1 (2007): 25–62, <https://hrcak.srce.hr/file/24485> (accessed November 12, 2024).

¹⁶ Marijan Maticka, “Zakonski propisi o vlasničkim odnosima u Jugoslaviji (1944 – 1948),” *Radovi Zavoda za hrvatsku povijest Filozofskog fakulteta Zagreb* 25, no. 1 (1992): 123–148, <https://hrcak.srce.hr/file/78319> (accessed November 12, 2024).

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²⁰ TransCultAA, www.transcultaa.eu (accessed November 12, 2024).

²¹ Iva Pasini Tržec, Ljerka Dulibić, Ivan Ferenčak and Bartol Fabijanić, *TransCultAA istraživanja u Strossmayerovoj galeriji* (Zagreb: Hrvatska akademija znanosti i umjetnosti, 2019).

²² Bindenagel, *Washington Conference on Holocaust-Era Assets*, 231–240.

²³ Ivan Ferenčak, “O provenijenciji nekoliko umjetnina iz Muzeja Mimara u Zagrebu,” *Radovi Instituta za povijest umjetnosti* 45 (2021): 237–248, <https://hrcak.srce.hr/file/396293> (accessed November 12, 2024); Iva Pasini Tržec, “O provenijenciji slike Majčinstvo Louisa de Monija iz Strossmayerove galerije starih majstora,” *Radovi Instituta za povijest umjetnosti* 45 (2021): 203–212, <https://hrcak.srce.hr/file/396290> (accessed November 12, 2024); Bartol Fabijanić, “Slike u Strossmayerovoj galeriji starih majstora iz nekoliko međuratnih plemićkih zbirk kontinentalne Hrvatske,” *Peristil* 64 (2021): 115–128, <https://hrcak.srce.hr/file/397999> (accessed November 12, 2024); Iva Pasini Tržec, “O sudbini pet privatnih zbirk zagrebačkih židovskih obitelji za vrijeme i nakon sloma Nezavisne Države Hrvatske,” *Peristil* 64 (2021): 97–113, <https://hrcak.srce.hr/file/397908> (accessed November 12, 2024); Iva Pasini Tržec, “Izvozne dozvole iz arhiva austrijskog Saveznog zavoda za spomenike u Beču kao izvor saznanja o skupljačkoj praksi zagrebačkih kolezionara,” *Radovi Instituta za povijest umjetnosti* 46 (2022): 157–170, <https://hrcak.srce.hr/file/432873> (accessed November 12, 2024).

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